

Old Age and Greed in řā'ib Tabrīzī's Ghazals

řāib-i Tebrīzī'nin Gazellerinde Yařlılık ve Hırs

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Abstract

řā'ib Tabrīzī is one of the most well-known figures of 17th century Persian poetry. His poems are considered typical examples of Indian Style, a poetry movement that was marked with the use of imagery that deviated from established norms of the past centuries. The purpose of this paper is to analyze řā'ib's imagery and show its differences and similarities with traditional imagery of classical Persian poetry. To this end, řā'ib's ghazal couplets that focus a particular subject, that is, greed in old age, are scrutinized. Elderliness was one of the recurring themes in Persian poetry even before řā'ib so this topic is suitable for comparing his imagery with that of his predecessors. The review of řā'ib's couplets show that novel and surprising ideas do permeate his poetry and are a distinguishing feature of his style but in most cases his ideas are not entirely original. His innovation is based on taking metaphors from tradition and giving those metaphors new meanings that is not entirely detached from its former meaning. řā'ib also uses unique imagery that is not seen in the works of any other poets but this happens very rarely. Hence, řā'ib Tabrīzī's poetry retains its connection with tradition and achieves freshness through this connection rather than representing a style that is completely cut off from past.

Keywords: Saeb Tabrizi, Indian Style, Sabk-e Hindi, Persian poetry, metaphors, imagery, old age, greed.

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Öz

řāib-i Tebrīzī, 17. yüzyıl İnan şiiirinin en tanınmış isimlerinden biri olup şiiirleri geçmiş yüzyılların yerleşik normlarından farklı teşbihlere önem veren bir edebiyat hareketi olan Hint üslubunun tipik örneęi olarak kabul edilmektedir. Bu makalenin amacı, řāib'in kullandığı teşbih ve istiareleri tahlil etmek suretiyle bunların klasik Fars şiiirinin kalıplaşmış teşbih ve istiareleri ile farklılıklarını ve benzerliklerini göstermektir. Bu amaçla řāib'in belli bir konuyu, yani yařlılıkta hırsı ele alan gazel beyitleri incelenmiştir. Yařlılık, řāib'den önce de Fars şiiirinde yinelenen temalardan birisi olmuştur. Bu yüzden söz konusu beyitler, Tebrīzī'nin şiiirinin önceki devirlerde yaşamış şiiirlerin şiiiriyle mukayesesi için uygun bir numune teşkil etmektedir. řāib'in beyitlerinin tablili neticesinde yeni ve řarıtıcı fikirlerin onun şiiirine yaygınlığı ve üslubunun ayırt edici bir yönü olduęu görülmüştür. Ancak şiiir fikirlerinin tamamen orijinal olmadığını söylemek mümkündür. Onun yenilik anlayışı Fars şiiirinin kalıplaşmış fikirlerine eski anlamından tamamen kopuk olmayan yeni anlamlar yüklemeye dayanmaktadır. řāib'in başka hiçbir şiiirin eserlerinde görülmeyen fikirlerle şiiirlerinde yer verdięi de olmuştur ama bu çok nadir gerçekteleşmiş bir durumdur. Dolayısıyla řāib-i Tebrīzī'nin şiiiri, geçmişten tamamen kopmak bir yana, gelenekle baęı sayesinde yenilięi elde eden bir üslubu temsil etmektedir.

Anahtar Kelimeler: Saib-i Tebrizi, Hint Üslubu, Sebki Hindi, Fars şiiiri, istiare, teşbih, yařlılık, hırs. Örtüşmesi, Sesbirimsel Ünlü Uzunluęu, Ara İmla.

Introduction

Mīrzā Muḥammad Alī, better known by his nom de plume Ṣā'ib Tabrīzī, was a major poet of 17th century Iran. Sources give dates ranging from 1591 to 1608 for his birth and from 1669 to 1678 for his death (Ṣafā, 1392, p. 1272, 1275; Rahman, 1995, p. 851; Losensky, 2003). He stayed in India for a period of seven years during his youth and spent the rest of his life in Isfahan, the capital of Safavid dynasty. Ṣā'ib enjoyed great popularity during his lifetime and was appointed as poet-laurate by Shah Abbās II. He was apparently one of the most productive poets in the history of Persian literature. Ḳahramān's edition of his diwan contains over 70,000 couplets, the vast majority of which consists of ghazals. Yet, the most noteworthy aspect of his work is the innovative elements it features rather than its quantity. Ṣā'ib is widely recognized as the leading figure of what came to be called the "Indian Style", a poetry school often associated with the use of unconventional and convoluted imagery (Bausani, 1958; De Brujin, 1995). His own penchant for novelty is reflected in his references to *ma'nā-i bīgāna* (unfamiliar meaning) several times in his diwan (Losensky, 2003). This should not, however, be taken to mean his similes and metaphors are totally detached from the age-old tradition of Persian poetry. Indeed, in their pursuit to achieve originality, Indian Style poets sometimes refashioned old imagery with a new approach in addition to coming up with entirely new ideas (Yarshater, 1974, pp. 230-231; 2006, p. 986; Yakut, 2020). This trend is all the more visible in **Ṣā'ib Tabrīzī's ghazals. Ṣā'ib relies on the established metaphors of Persian poetry but bends and twists these elements to create fresh and subtle meaning, while occasionally introducing objects or concepts into his poems that were rarely -if at all- mentioned by his predecessors. The result is an unprecedented expansion of the semantic boundaries of Persian ghazal without losing touch with the literary tradition cultivated over the centuries.**

The way Ṣā'ib Tabrīzī integrates old and new poetic ideas to form uniquely powerful imagery would be best illustrated by analysing an appropriate sample of his poetry. In this regard, the present paper aims to investigate Ṣā'ib's ghazal couplets that deal with a certain moral issue: greed in old age. This particular sample of Ṣā'ib's couplets are especially suitable for shedding light on his style for a number of reasons. First, the poets who predated the Indian Style produced a rich set of similes and symbols about later life so there is sufficient material for comparison. Secondly, Ṣā'ib composed dozens of couplets on this topic and most of them feature diverse metaphors, furnishing a multitude of examples on how he combines tradition with novelty. In other words, as far as the metaphors are concerned, Ṣā'ib Tabrīzī's couplets on greed and old age can be regarded a microcosm of his corpus of some eight thousand ghazals. Finally, the content of these couplets allows for a focused analysis of the metaphors unhampered by intricacies of what the poet means because Ṣā'ib's message is precise and consistent: he believes that greed inevitably soars as the man ages owing to a longer immersion in the materialistic ways of life. This paper consists of three parts in addition to an introduction and a conclusion. In the first part following this introduction, an account of the imagery used to describe elderliness by the poets who came before Ṣā'ib Tabrīzī will be given as a background for the discussion in the next parts. In the second part, Ṣā'ib's application of traditional ideas in new ways in his couplets on greed in old age will be tackled to demonstrate the varying levels of originality he injects into his poetry. In the third part, the Ṣā'ib's introduction of concepts that were not seen in earlier centuries of Persian poetry will be discussed. Finally, in the conclusion, remarks will be made on what Ṣā'ib's metaphors tell us about the way his style compares to that of his predecessors.

Imagery about Old Age in Classical Persian Poetry prior to Şā'ib Tabrīzī

One can hardly begin to understand Şā'ib Tabrīzī's poetry without a proper knowledge of clichés and norms that dominated the Persian poetry for ages, let alone attempt an analysis of Şā'ib's metaphors. Therefore, a brief review of the concept of elderliness in the works of poets who precede Şā'ib is necessary before proceeding to a scrutiny of how he metaphorized on the connection between greed and aging.

Lamenting old age is one of the minor but persistent themes of classical Persian poetry. The set of similes and metaphors used to describe this particular period of human life remained more or less the same over the centuries. The below couplets, which are widely attributed to Rūdākī (d. 941) but could equally have been composed by Kesāī (d. 1001?) show that some key features in this regard were already present in the earliest specimens of Persian verse:

تا باز نو جوان شوم و نو کنم گناه	من موی خویش را نه از آن می کنم سیاه
من موی از مصیبت پیری کنم سیاه	چون جامه‌ها به وقت مصیبت سیاه کنند
<p>(Nafīsī, 1341, p. 452) <i>I dye my hair not for Becoming young again and repeating (my) sins. As garments are made black in time of disaster; I make (my) hair black because of the disaster of old age</i></p>	

Though the word “white” is not mentioned in the above couplets, it is obvious that the poet is presenting hair color change as a key sign of aging. Indeed, white hair is one of the most common symbols of old age in classical Persian poetry. Neẓāmī Ganjavī (d. 1209) offers a further example:

موی سپید آیت نومیدیت	دولت اگر دولت جمشیدیت
<p>(Ganjavī, 1335, p. 64) <i>(Even) if (your) fortune is (like) Jamshīd's fortune</i> <i>White hair portends despair</i></p>	

The association of white hair with elderliness provides the basis for a number of metaphors that poets use to refer to the later years of life. Two of the best established such metaphors are snow and white camphor, the latter one often being contrasted to black musk, which stands for the dark hair of the young:

مشک ترا رنگ چو کافور کرد	آتش طبع تو چو کافور خورد
<p>برف سپید آورد ابر سیاه چونکه هوا سرد شود یکدو ماه</p>	

(Ganjavī, 1335, p. 64)	
<i>The fire of your temperament was smothered by camphor</i>	
<i>It made the color of your musk like camphor</i>	
<i>As the weather turns cold in a few months</i>	
<i>The black cloud will bring in white snow</i>	

کافور شد بپیری مشک سیاه من	موی سیاه من بجوانی چو مشک بود
(Mu'izzī, 1318, p. 795)	
<i>My black hair used to be like musk in youth</i>	
<i>In old age, my musk became camphor</i>	

همچنان طبعم جوانی می کند	برف پیری می نشیند بر سرم
(Sa'dī, 1385, p. 669)	
<i>The snow of old age has fallen on my head</i>	
<i>Yet, my temperament feigns youth</i>	

Night and morning constitute another color-based metaphor pair used by poets to refer to youth and elderliness. Again, night is a reference to black hair as morning is to white. This particular metaphor pair is uniquely suited for conveying moral points because night implies sleep and unawareness in addition to drunkenness and revelry, while morning connotes a time of awakening:

روز شد اینک سحر آمد مخسب	عهد جوانی به سر آمد مخسب
(Ganjavī, 1335, p. 64)	
<i>The time of youth ended, do not slumber!</i>	
<i>It is day. For the end of the night came, do not slumber!</i>	

ما شب شد و روز آمد و بیدار نگشتیم	پیری و جوانی پی هم چون شب و روزند
(Sa'dī, 1385, p. 810)	
<i>Youth and old age are like night and day, one after the other,</i>	
<i>Night ended and morning came and we did not awaken,</i>	

شبم را صبح صادق در سر آمد	شب عیش و جوانی بر سر آمد
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(Sāvajī, 1348, pp. 175)

*The night of pleasure and youth ended**Dawn has risen over my night*

In Persian poetry, white hair is also compared to cotton. It is an item associated with not listening to advice as seen in the idiom “panba dar gūsh” i.e., cotton in the ear, which makes it an apt metaphor for poets willing to deliver moral rebuke to those who will not leave behind the ways of youth despite their age:

که موی خویش همچون پنبه دیدی

مگر پنبه ز گوشت برکشیدی

(Aṭṭār, 1388, p. 330)

*If you removed the cotton from your ear**You would see your hair (is) like cotton*

هنوز این پنبه بیرون ناری از گوش

ز پنبه شد بناگوش کفن پوش

(Ganjavī, 1335, p. 377)

*Your temple (on the side of the head) has donned a death shroud of cotton**Still, you do not take this cotton out of your ear*

The couplets presented so far concentrate on white hair as the primary manifestation of old age. Yet, another physical attribute that classical poets associate with the elderly is the bent back, which is sometimes likened to a bow as in a couplet by Aṭṭār:

که چون تیر از گناهت سرگران شد

ازان پشتت به پیری چون کمان شد

(Aṭṭār, 1388, p. 330)

*Your back became like a bow in old age**Because it was embittered like an arrow by your sin.*

Amīr Khusraw Dehlavī does not directly say that the hunch on the back is like a bow but suggests that surrendering oneself to desires in old age is equivalent to handing over a bow to a bloodthirsty foe:

زانکه کمان کس نداد دشمن کین تو را

بیر شدی گوژ پشت دل بکش از دست نفس

(Dehlavī, 1361, p. 14)

*You have become old and humpbacked, snatch (your) heart from ego's hand**For none gives a bow to a vengeful enemy,*

The excerpts discussed above reveal that certain clichés persisted in the representation of elderliness in pre-17th century Persian poetry. The most mentioned sign of old age was the white hair, which the poets compared to snow, camphor, cotton and morning time. Sometimes, the poets also likened the bent back of the old person to a bow.

Old Age and Greed in Şā'ib Tabrīzī's Ghazals: Recasting Conventional Imagery

Şā'ib Tabrīzī is a poet known primarily for introducing new elements into Persian poetry and his ghazal couplets do show his ingenuity and eagerness for innovation. That said, Şā'ib's poems also incorporate numerous traditional similes and metaphors and thus do not represent a total break with the past. Indeed, as will be seen below, Şā'ib's originality for the most part depends on a clever blending of old with the new, which he achieves by recasting established imagery in inventive ways.

A scrutiny of Şā'ib Tabrīzī's couplets on greed in old age reveals that the degree to which the poet's imagination wanders out of the accepted norms of Persian poetry varies. Sometimes, his link with tradition is highly elusive and almost undetectable. At other times, the innovative aspects are so minimal that his style becomes almost indistinguishable from that of the poets of the past ages. The following couplets of Şā'ib, for example, conspicuously lack any metaphors, let alone any unusual or novel ones that would indicate them as specimens of Indian Style poetry:

برون ز طبع کهنسال، حرص را نبرد	اگر چه شیب، سیاهی ز مو تواند شست
(Tabrīzī, 1365, p. 878)	
<i>Elderliness failed to remove greed from the nature of old man,</i>	
<i>Although it did wash blackness off the hair,</i>	

دل ضعیف و مغز پوچ و خُلق تنگ و فهم کُند	اشتها کم، حرص افزون، معده نافرمان شده است
(Tabrīzī, 1365, p. 578)	
<i>Heart weakened, mind drained, body sickened and judgment dimmed,</i>	
<i>Appetite scanty, greed heightened and stomach has become unruly,</i>	

ز حسن عاقبت آن روز ناامید شدم	که حرص پیر ز قَدّ دوتا دوبالا شد
(Tabrīzī, 1367, p. 1847)	
<i>I lost all hope of a good outcome for that day (of reckoning),</i>	
<i>For the old man's greed twice doubled in extent,</i>	

In the below couplets, too, the inventive character of Şā'ib's poetry is only slightly visible, although this time the poet does employ imagery:

در توبه اینقدر ز چه تأخیر می کنی؟	مویت سفید و نامه اعمال شد سیاه
	تو ساده لوح فکر طباشیر می کنی کافور مرگ آتش حرص ترا، کم است
تو این زمان تهیه شبگیر می کنی؟	طی شد شب جوانی و خندید صبح شیب
(Tabrīzī, 1370, p. 3389) <i>Your hair has become white and your book of deeds black, Why do you delay repentance for so long? Camphor of death is no match for your greed's fever, You, the simple-minded, are considering tabasheer, The night of youth is over, the morning of elderliness smiles, Would you prepare for the morning journey at this time?</i>	

The first couplet in the above excerpt combines the overworked concept of white hair with the blackness of deeds, which is a new idea but the novelty in it is so trivial that it would look completely natural in a ghazal composed centuries before Şā'ib Tabrīzī's time. In the second couplet, camphor is a clichéd expression but it is reinforced by tabasheer, which is another white substance and a somewhat original metaphor for elderliness. The reference to the antipyretic uses of camphor and tabasheer is not new either, although the conception of greed as a fever that will not abate with aging adds a fresh context. As for the third couplet, the meagre novelty of the concept of morning journey is smothered by the banality of the night-morning metaphor. All in all, the excerpt at hand exemplifies how Şā'ib sometimes keeps the freshness of ideas at a very subtle level.

White hair imagined as tabasheer that fails to soothe the fever of greed is also seen in the below couplet of Şā'ib:

این تویی نیست که ساکن به طباشیر شود	حرص از طینت پیران نبرد موی سفید
(Tabrīzī, 1367, p. 1734) <i>White hair did not remove greed from old men's essence, This is not a fever that lulls with tabasheer,</i>	

The next couplet features the well-known morning metaphor, again with only a mild sense of novelty. The time of dawn stands for old age in accordance with tradition and Şā'ib enhances the meaning with a warning against succumbing to desires at a time when one should be opening his eyes:

خواب در وقت سحرگاه گران می گردد	آدمی پیر چو شد حرص جوان می گردد
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(Tabrīzī, 1367, p. 1591)

When a man becomes old, greed becomes young,

Sleep becomes heavy at the time of dawn,

In Şā'ib's above couplet, the concept of becoming young can also be considered a metaphor and merits some discussion. Its meaning is clear: the resurgence of greed. The poet creates an antithesis by juxtaposing old age with youth, which significantly boosts the expressive merit of the couplet. The idea looks original but in fact, Şā'ib is not its inventor. Instead, it is a reference to Prophet Muhammad's words as transmitted by Abū Hurayra:

لا يزال قلبُ الكبير شاباً في اثنتين: في حُبِّ الدُّنيا وطولِ الأملِ

(Bukhārī, Reqāq, Chpt. 5)

The heart of the elderly (man) retains its youth in two (ways): In love of the world and in long-term expectation.

The contrast between the oldness of the person and youngness of aspirations is clear in the above hadith, leaving little doubt about what ultimately inspired Şā'ib Tabrīzī's powerful couplet. That said, Şā'ib is not the first poet to make a direct reference to the hadith in question and was probably influenced by Naẓīrī Nīshābūrī's (d. 1612) below couplet:

هوس و حرص جوان گشت اگر پیر شديم

آخر عمر به سودای نوی افتادیم

(Naẓīrī, 1379, p. 245)

At the end of life, I got trapped in fresh passion,

Desire and greed became young though we became old,

The hadith presented above contains a particular phrase: “tūl al-amal” or long-term expectation, which eventually became a topic discussed by Islamic ethicists. Al-G_h_ azālī treats long-term expectation as a commitment to distant worldly goals caused by the failure to see that death can come at any moment (Al-G_h_ azālī, 1356, pp. 2843-2859). Şā'ib Tabrīzī mentions “long-term expectation” (tūl-e amal) in a number of his couplets dealing with greed in old age, using this term interchangeably and almost synonymously with “greed” (ḥeṣ). His comparison of “long-term expectation” to a spider's web is a especially impressive simile as both entangle the unwitting and have a semantic association with the property of being long:

عنكبوت رشتۀ طول امل شد دل مرا

وای بر من کز کهنسالی درین محنت سرا

(Tabrīzī, 1364, p. 83)

Shame on me for in old age, in this land of trial,

My heart became a spider on the web of long-term expectations,

The spider is mentioned in Qur'an as the creature that builds the weakest of houses and as a representation of those who seek protectors other than Allah (29:41). Inspired by Qur'an, classical Persian poets often compared the worldly-minded to spiders. In the above couplet, Şā'ib only slightly alters this metaphor by associating the spider with the worldly-minded man's heart and

the spider web with long-term expectation. The resulting couplet is rich in imagery but can still be mistaken for pre-Indian-Style poetry, should the presence of long-term expectation be overlooked, which was an extremely rare phrase in the earlier centuries of Persian verse.

Another idea Şā'ib Tabrīzī takes from the tradition is comparing the bent posture of the old person to a bow. Like in Aṭṭār's couplet presented in the previous part of this paper, Şā'ib also refers to an arrow and the context is not entirely different, either. Aṭṭār likens the depraved old man to an arrow and in Şā'ib's couplets, arrow stands for the greed:

گفتم کشم به پیری پا چون هدف به دامن	از قَدّ چون کمان حرص چون تیر پر برآورد
(Tabrīzī, 1367, p. 2146)	
<i>I said, I shall pull my foot under the dress in old age as if taking aim,</i>	
<i>From my bow-like posture, greed bolted off like an arrow,</i>	

حرص در آخر پیری کمر ما را بست	با قد همچو کمان همسفر تیر شدیم
(Tabrīzī, 1368, p. 2749)	
<i>Greed set us in motion at the end of old age,</i>	
<i>With our bow-like posture, we followed the arrow,</i>	

In another example, Şā'ib creates a harmony of images by juxtaposing the bow with other concepts related to weaponry and combat, namely sword, iron and blood:

حرص ظلم آهنین دل از کهنسالی فرود	مانع از خون نیست قَدّ چون کمان شمشیر را
(Tabrīzī, 1364, p. 37)	
<i>The greed of heart's iron cruelty grew with old age,</i>	
<i>The bow-like posture will not deny blood to sword,</i>	

The beloved having a heart of stone and wielding a sword to spill the lover's blood are among the stock themes of ghazal poetry. In his above couplet, the poet tweaks and reorganizes these familiar elements to come up with an out of the ordinary idea. First, he refers to the heart as made of iron instead of stone. Next, he implies that the iron heart is actually a sword craving blood. Finally, he uses all of these metaphors to describe the cruelty of the greedy person rather than the beloved. The message conveyed is also more bitter when compared to Şā'ib's other couplets on the same topic. The poet suggests that in addition to boosting greed, aging can make people so merciless that even their weakened physique will not stop them from doing whatever is necessary to achieve their ends.

Şā'ib further experiments with the idea of the bent back, comparing it to a number of other curved objects, namely a fish hook, a lasso and a whip. In regular ghazal poetry, all of these items are metaphors for the beloved's merciless grip on the lover. In qasidas, the lasso and the whip can also represent the might and influence of the poet's patron. In short, they are symbols of subjugation and control. Şā'ib presents these objects as manifestations of greed's tightening grasp, thus building a connection between old age and aggravated lust for wealth:

از کهنسالی امید سیر چشمی داشتم	قامت خم شد ز حرص طعمه قلاب دگر
(Tabrīzī, 1368, p. 2232)	
<i>I had hopes of satiety at old age,</i>	
<i>Bent posture became another hook with greed as bait,</i>	

گفتم از پیری شود کوتاه، دست رغبتم	قامت خم شد کمند حرص را چین دگر
(Tabrīzī, 1368, p. 2235)	
<i>I said that old age would curb the hand of my yearning,</i>	
<i>My bent posture became another knot in greed's lasso,</i>	

گفتیم وقت پیری در گوشه ای نشینیم	شد تاز یانه حرص قد خمیده ما
(Tabrīzī, 1364, p. 407)	
<i>We said that we should sit in a corner in old age,</i>	
<i>Our bent posture turned out to be the greed's whip,</i>	

The comparison of white hair to cotton is another clichéd idea that Şā'ib refurbishes with new elements. The poet reinforces the existing association of cotton with stupor by imagining it as a pillow:

گفتم از خواب گران پیری برانگیزد مرا	موی همچون پنبه ام گردید بالین دگر
(Tabrīzī, 1368, p. 2235)	
<i>I said that old age would awaken me from my heavy sleep,</i>	
<i>My cotton-like hair became another pillow,</i>	

Persian poets mentioned the pillow in their verses for many different purposes even before the advent of the Indian Style. However, the notion of a pillow made of cotton and its use as a metaphor based on its white color are original ideas. Şā'ib likens aging to a pillow that fosters sleep i.e., the heedlessness of the greedy person. Thus, he builds a chain of ideas that portrays old age as the cause of increased greed.

Love and greed are similar in the way that both can be considered obsessions. Not surprisingly, there are many instances where Şā'ib Tabrīzī resorts to traditional metaphors for love in his search for new ways to describe greed:

آرزوها در کهنسالی دو بالا می شود	نعل حرص پیر از قد دو تا در آتش است
(Tabrīzī, 1365, p. 512)	
<i>Aspirations double in old age,</i>	
<i>Old man's horseshoe of greed has sit in fire for twice the time,</i>	

Above, the poet makes a reference to the folk belief that inscribing two people's names on a horseshoe and then throwing it in fire will make those people fall in love with one another. This superstition is repeatedly mentioned in the lyrical ghazal of earlier centuries but always strictly in reference to the affair between the lover and the beloved. Şā'ib, however, turns the burning horseshoe into a symbol of love for earthly wealth. According to the poet, the longer a man lives the hotter the horseshoe becomes and the fierier the greed.

Masters of classical Persian poetry sometimes compared frantic love to a fever residing in bones, which Şā'ib reinterprets as a metaphor for greed:

از پیر، حرص زر به مداوا نمی رود	این تب به مرگ می رود از استخوان برون
(Tabrīzī, 1370, p. 3112)	
<i>Old man's greed for gold will not go away with any remedy, This fever leaves the bones only in death,</i>	

The polo game played on horseback with a mallet and a ball remained one of the recurring themes in Persian poetry for centuries. The mallet represents domination and is compared to the beloved in ghazals, while the powerless ball is the lover or his head. In panegyric poetry, the mallet belongs to the praised patron and the world is the ball. Şā'ib Tabrīzī alters virtually every aspect of this long-established metaphor by focusing on the competitive character of the game, which fuels the player's ambitions:

پیر را حرص دوبالا شود از رفتن عمر	بیشتر گرم کند جستن گو، چوگان را
(Tabrīzī, 1364, p. 268)	
<i>Old man's greed doubles with the passing of life, The pursuit of the ball heats up the mallet further,</i>	

Below is another instance of Şā'ib's use of the polo game metaphor. This time, the poet imagines the ball as an old man's head and embellishes the imagery by comparing the old man's curved back to a mallet:

در کهنسالی مرا کرده است صید خویش حرص	جسم من در زندگانی طعمه موران شده است
قامت خم گشته ام هر چند چون چوگان شده است گوی سر در فکر رفتن نیست از میدان خاک	
(Tabrīzī, 1365, p. 578)	
<i>Greed made me its prey in old age, My body turned into crumbs for ants while still alive, My head is a ball with no intention to leave the field of earth, Although my bent frame now resembles a mallet,</i>	

The ruins metaphor presents an example of how Şā'ib inverts the idea behind a traditional poetic concept while outwardly keeping its meaning intact. In Persian poetry, when “ruins” represent the heart, the connotation is always positive. The remnants of an ancient building may look unsightly and desolate but hidden inside are the treasures of long-gone kings just as the heart is believed to be the seat of divine secrets in Sufism. In Şā'ib's below couplet, too, the ruins stand for the heart but this time it is the heart of an old, greedy man and instead of treasures, it is crawling with ugly pests:

در طبع پیر حرص و تمناست بیشتر	ویرانه های کهنه بود جای مور و مار
(Tabrīzī, 1368, p. 2281) <i>Decrepit ruins are home to ants and snakes, Greed and desire are found more in old man's nature,</i>	

In another couplet, Şā'ib resorts to exactly the same metaphor though he does not explicitly mention the word “ruins”:

حرص و امل به طینت پیران فزونترست	در خانه های کهنه بود مور و مار بیش
(Tabrīzī, 1365, p. 925) <i>Ants and snakes are plenty in decrepit houses, Greed and expectation are greater in old people's character</i>	

The myth surrounding the formation of pearls inside an oyster was one of the favorite themes of classical Persian poets. According to this myth, the oyster crawls onto the beach on April and opens up its shell to catch droplets of springtime rain. After the critter returns to the sea, the raindrops inside it are slowly covered with mineral, eventually becoming a pearl. The poets referred to oyster story for various allegorical purposes but one specific couplet from Rūmī's Mathnawī is singularly relevant for understanding the way Şā'ib, at times, completely upsets the ideas of past poets:

تا صدف قانع نشد پُر دُر نشد	کوزه چشم حریصان پُر نشد
(Mevlânâ Celâleddîn Muhammed, 2007, p. 21) <i>The jug of the eye of the greedy did not fill up, Till the oyster was satisfied, it did not brim with pearls,</i>	

In Rūmī's couplet, the pearl symbolizes material and spiritual well-being, achieved only after the oyster gives up its greed for raindrops and closes its shell. Şā'ib uses exactly the same metaphor but reverses the message. He claims it is actually greed that turns the raindrop into a pearl, which he imagines as a tooth, essentially a symbol of further craving. In other words, Şā'ib suggests that as years wear on, greed only leads to more greed:

تشنه چشمان را ز پیری نیست سیری از جهان	قطره در کام صدف از حرص دندان می شود
(Tabrīzī, 1366, p. 1322)	
<i>Avaricious men are not satiated of the world with old age, Droplet turns to a tooth in oyster's mouth because of greed,</i>	

The next couplet is a further example of how Şā'ib twists a hackneyed expression to convey the exact opposite of its former meaning:

آرزو را صبح بیداری بود موی سفید	حرص در ایام پیری می فزاید بیشتر
(Tabrīzī, 1368, p. 2224)	
<i>White hair is the morning of awakening for desire, Greed expands further on days of elderliness,</i>	

Referring to the elderly person's white hair as morning is an antiquated idea but in the above couplet, it has been stripped of the connotation that old age should be a time of spiritual awakening. Instead, the poet associates the morning with the awakening of material aspirations. The couplet is expressive enough on its own but its true subversive character is only visible to those who know what the previous poets had to say about elderliness.

Şā'ib Tabrīzī's flair for looking at well-established metaphors from a different angle is also seen in the way he treats the concept of the beggar. In pre-17th century Persian poetry, the beggar is almost exclusively associated with humility and abstinence and often contrasted to the king, who is deemed the incarnation of conceit and worldly affluence. Şā'ib, on the other hand, presents the beggar as a symbol of greed in the below couplets, obviously because of his ceaseless and brazen pursuit of money:

نفس خسیس گشت ز پیری خسیس تر	از رخت کهنه حرص گدا تازه می شود
(Tabrīzī, 1367, p. 2063)	
<i>The miser's ego became even more miserly with old age, Run-down garments rejuvenate the beggar's greed,</i>	

پیران تلاش رزق فزون از جوان کنند	حرص گدا شود طرف شام بیشتر
(Tabrīzī, 1368, p. 2282)	
<i>The old strive for sustenance more than the young, The beggar's greed increases towards evening,</i>	

زیبیری حرص دنیا نفس طامع را دو بالا شد	گدا را کاسهٔ درپوزه از کوری مثنی شد
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(Tabrīzī, 1366, p. 1488)

*The coveting ego's worldly greed doubled with old age,
Beggar's cup became two because of blindness,*

The first two couplets above are straightforward in meaning but the metaphors used in reference to old age still require a word. The shabby clothing as a metaphor for old age is completely new and unique. As for the evening, it could be considered another example of Şā'ib's recast imagery as words related to night are traditionally used to refer to youth in classical Persian poetry. The third couplet is slightly more opaque since it is based on the rare metaphor of cross-eyed man who sees things double. The use of the word "blindness" rather than another word more reminiscent of "crossed eyes" obscures the meaning so Şā'ib's style is not exactly at its best here. The poet associates sight impairment with aging and implies that as the beggar i.e., the greedy person gets older, enfeeblement of the mind and senses is likely to give way to a greater captivation by greed.

The mirage is yet another stock simile of classical Persian poetry and has often been used to describe "jahān" i.e., the material world and all the fleeting desires connected to it. Şā'ib Tabrīzī builds on this age-old idea by likening the desires in old age to a mirage and claiming that this mirage is actually more enticing than the real thing:

موج دارد در سراب خشک جولان بیشتر

می شود طول امل در موسم پیری زیاد

(Tabrīzī, 1368, p. 2225)

*Long-term expectation becomes more in the season of elderliness,
Wave shows more motion in a dry mirage,*

In some cases, it is possible to mistake Şā'ib's reworked metaphors as being purely his own creations whereas in fact they are based on extremely uncommon ideas the poet dug out from the depths of Persian poetry. For instance, in the below couplets **Şā'ib builds on two rare themes about the ant: the belief that it grows wings near the end of its lifespan and its association with greed:**

بال و پر پیدا کند چون مور ماند بیشتر

حرص در هنگام پیری از غلاف آید برون

(Tabrīzī, 1368, p. 2223)

*Greed gets out of the scabbard during old age,
When the ant lives long, it grows wings,*

بال و پر وقت رحیل از مور می آید برون

حرص مردم در کهنسالی دو بالا می شود

(Tabrīzī, 1370, p. 2982)

*Men's greed doubles in old age,
Wings shoot out from the ant when death time comes*

The references to the belief that ants get wings soon before they die are sparse in Persian poetry, though enough to regard it a persisting motif. In a qasida couplet, for instance, Farrukhī

Sīstānī (d. c. 1040), advises his patron's enemy not to be arrogant about his fleeting superiority, reminding that the wings portend the ant's demise (Sīstānī, 1335, p. 28). Two centuries later, Sa'dī, in one of his ghazals, implies that his overwhelming desire for the beloved will kill him just like the wings bring about disaster for the ant (Sa'dī, 1385, p. 740). In both cases, the ant's wings are linked to strong but negative feelings that precede downfall so the comparison with the old person's heightened greed in the above couplets is fitting. Yet, there is another traditional poetic theme Şā'ib includes in his couplets, which makes the analogy even stronger. Persian poets also considered the ant as a symbol of greed due to its incessant endeavor to hoard sustenance. Mas'ūd Sa'd Salmān (d. 1121) even likens the surge of greed to the growth of an ant's wings (Mas'ūd Sa'd , 1364, p. 358). Therefore, none of Şā'ib's metaphors in the above couplets can be considered truly original. What makes his couplets unique is the way he bundles together all of this material into a bridge of reasoning that links greed to aging. The poet suggests that intense greed is an inevitable consequence of old age in humans similar to the way that the growth of wings is the natural outcome of old age in ants.

Below is a somewhat obscure version of Şā'ib Tabrīzī's ant wing metaphor. Since he makes no mention of an old human being, the meaning of the couplet is almost impenetrable without a knowledge of Şā'ib's imagery and themes. As for the first part, the mole raising a hand signifies begging i.e., greed, while the musky fresh beard is the symbol of aging in the sense that it grows when the person matures:

حرمش شود دوبالا موری که پر برآورد	خالت ز خطِ مشکین دست دگر برآورد
(Tabrīzī, 1367, p. 2146)	
<i>Your mole raises another hand because of musky fresh beard,</i>	
<i>When ant grows wings, its greed doubles,</i>	

Thorn getting stuck on a dress is another uncommon idea in traditional Persian poetry and never mentioned in reference to greed of any kind. Şā'ib Tabrīzī gives it a new meaning based on the Persian idiom "dāman gereftan" (holding onto skirt) which means soliciting support or protection from a patron. The poet equates the thorn with a greedy man and states that getting dry will make it more likely to hold onto a dress i.e., seek material gains:

تا نگرود خشک، دست خار دامنگیر نیست	در کهتسالی شود حرص خسیسان بیشتر
(Tabrīzī, 1365, p. 640)	
<i>Greed of misers becomes more in old age,</i>	
<i>Thorn does not hold onto dress before it dries,</i>	

The walking cane is an extremely rare concept in Persian poetry. Some poets fancied the beloved's tall stature as a cane for the old lover (see for instance Jāmī, 1378, p. 97) thus equating the cane with rejuvenation. In Şā'ib's below couplet, the cane is a metaphor that links physical aging with the rejuvenation of greed. The poet also considers the wooden cane as a possible barrier for greed but it turns out to be ineffective. Instead, it ends up as a support for the old man's soliciting hand:

پیش راه حرص، پیری چوب نتواند گذاشت	بیشتر دست طمعکار از عصا گردد بلند
(Tabrīzī, 1366, p. 1265)	
<i>Elderliness cannot put lumber in greed's way,</i>	
<i>The covetous man's hand will rise higher with a cane,</i>	

The last metaphor that will be discussed in this part is the burning of the plane tree. Some pre-Indian-Style poets did make references to the ease with which this certain type of tree catches fire (see for instance Anvarī, 1340, p. 714) but they did not establish a particular, recurring context for it. Šā'ib Tabrīzī readily bends this malleable idea to serve his purpose by comparing the flames eating a hollow plane tree to the fiery greed of an old man:

حرص پیران را به جمع مال سازد گرمتر	آتشی کز دست خالی در چنار افتاده است
(Tabrīzī, 1365, p. 567)	
The fire that erupts inside the plane tree because of empty-handedness	
Stokes the old men's greed for hoarding wealth,	

Šā'ib Tabrīzī's couplets analyzed up to this point provide rich and interconnected examples of the way a master poet of the Indian Style takes ancient metaphors of Persian poetry and builds new contexts for them. This is one of the two major tactics Indian Style poets employed in their attempts to create fresh imagery that would surprise and captivate their audience. That said, some of Šā'ib's couplets on greed in later life feature previously unseen concepts, which will be discussed in the next part.

Use of New Imagery

In addition to remolding existing imagery, Indian Style poets at times mentioned new items or concepts that had not been traditionally used in metaphors. Instances of this second method of innovation are also found in Šā'ib Tabrīzī's couplets dealing with greed in old age but they are markedly limited in number and variety.

Some of Šā'ib Tabrīzī's metaphors are not totally his own inventions but they can be best categorized as new ideas because they had only recently been introduced into poetry in Šā'ib's time. For instance, the root of the date palm, though mentioned in Persian poetry in 16th century (Kāshānī, 1380, s. 964), was still a rare, uncharted concept when Šā'ib decided to include it in his poems. It ended up one of Šā'ib's most compelling analogies about greed in old age as it points out how a lifelong exposure to earthly tastes and materialistic values darkens the soul and entrenches the aspirations:

ریشه نخل کهتسال از جوان افزونترست	بیشتر دلبستگی باشد به دنیا پیر را
(Tabrīzī, 1364, p. 35)	
<i>The root of the aged date palm is more extensive than the young one,</i>	
<i>The old man has more attachment to the world,</i>	

ریشه نخل کهنسال فزون می باشد	حرص با طول امل لازمه پیران است
(Tabrīzī, 1365, p. 740)	
<i>The root of the aged date palm is extensive,</i>	
<i>Greed with long-term expectation is a must for the old,</i>	

در پیر هست طول امل از جوان زیاد	ازنخلهاست نخل کهن ریشه دارتر
(Tabrīzī, 1368, p. 2281)	
<i>Long-term expectation is more in old man than young,</i>	
<i>Of the date palms, the old palm is the more rooted,</i>	

In one of his couplets, Şā'ib adds a second aspect by likening the trunk of the palm tree to the stooping body of an elderly man:

ریشه طول امل هر روز می گردد زیاد	از خزان هر چند نخل قامتم لرزان شده است
(Tabrīzī, 1365, p. 578)	
<i>The root of long-term expectation grows further every day,</i>	
<i>Although the date palm of my frame is shaking in the fall,</i>	

The below couplet also features the root metaphor but this time, the tree is apparently dead. The trunk representing the man's life has withered away but the root is intact as a symbol of unrelenting greed:

چون ریشه درخت که ماند به جای خویش	شد زندگی و طول امل برقرار ماند
(Şā'ib, 1381, p. 137)	
<i>Like a tree root that remains in its place,</i>	
<i>The life passed and long-term expectation stayed firm,</i>	

The next example yet again shows Şā'ib's fondness for experimenting with poetic ideas. In this case, he reverses the meaning of his own tree root metaphor. The root now stands for the old person's ego enticed by greed. Instead of becoming firmer with time, it is torn off the ground because the soil i.e., the aging mind is no longer able to keep hold of it:

پیر را طول امل بیش از جوان پیچید به هم	می کند مطلق عنان خاکِ ملایم ریشه را
(Tabrīzī, 1364, p. 110)	
<i>Long-term expectation twists the old more than the young,</i>	
<i>Soft soil makes the root wayward,</i>	

By far the most original idea Şā'ib Tabrīzī comes up with concerning greed in later life is his reference to the popular belief that people can grow new teeth once they turn one hundred. The resulting metaphor is highly cogent as the tooth is an obvious symbol of greed and its regeneration

at the end of life illustrates mankind's unending devotion to material riches. It is also extremely unique for no other Persian poet is known to have mentioned this particular belief:

به صد سالگی حرص دندان برآرد	ز پیری جوانتر شود آرزوها
(Tabrīzī, 1367, p. 2167)	
<i>Desires get younger with old age, Greed's teeth erupt at the age of hundred,</i>	

حرص در صدسالگی دندان برون می آورد	شاخ و برگ آرزوها می شود موی سفید
(Tabrīzī, 1366, p. 1178)	
<i>White hair becomes branch and leaf for desires, Greed's teeth emerge at the age of one hundred.</i>	

Finally, the below example is curious in the way that it almost defies categorization regarding its degree of originality. The analogy between the upper crust man losing his fortune and physical decline that comes with aging is a new idea. However, the couplet is devoid of strong imagery typical of Ṣā'ib Tabrīzī's poetry, which dims its novel nature:

حرص نان بیش است پیری را که بی دندانترست	از تهیدستی شود امید صاحب دستگاه
(Tabrīzī, 1365, p. 497)	
<i>Pennilessness fuels the magnate's expectations, Greed for bread is much in the old man who is toothless,</i>	

The search for novel imagery in Ṣā'ib Tabrīzī's couplets on greed and elderliness reveals an important and to some degree unexpected point about his poetry: Completely original and unique metaphors are very scarce in Ṣā'ib's poems. Even some of the examples reviewed in this part of the paper are not exactly new. Indeed, the regeneration of teeth after one hundred years of age appears to be the only absolutely unique idea Ṣā'ib comes up with concerning ambitions in old people.

Conclusion

Ṣā'ib Tabrīzī's unique talent for originality combined with his solid footing in tradition, allowed him to experiment with and expand the meaning of poetic imagery without compromising the connection to the heritage of past masters. The distinct character of his poetry is visible in the metaphors he uses in his ghazal couplets dealing with greediness and old age, which were discussed in detail in this paper. The scrutiny of these couplets indicates that Ṣā'ib's main method for achieving originality was to draw ideas from the vast inventory of Persian poetry and refurbish them with new contexts and connotations, sometimes even reversing the meaning. Like in the rest of classical Persian poetry, intertextuality plays a key role in Ṣā'ib Tabrīzī's ghazals. What Ṣā'ib means by a certain word or phrase bears a connection to what his predecessors meant by it, so a familiarity with major works of Persian poetry is crucial for fully comprehending his poetry. In short, this paper verifies that innovative imagery is a key component of Ṣā'ib's style but his poetry should not be taken to signify an abrupt break with the past or a total rejection of tradition.

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